

Caucasia Danzy Senna

Proudly presenting the widely anticipated new work of fiction from the multi-award winning bestselling author of *Middlesex*--a #1 major bestseller in Canada--and *The Marriage Plot*--also an acclaimed national bestseller--and the beloved *The Virgin Suicides*. Featuring unseen stories from one of the most eclectic, dynamic fiction writers working today, *Fresh Complaint* brings together works both new and previously published--including the crème de la crème of Eugenides's beloved *New Yorker* stories, never before collected between two covers. Jeffrey Eugenides's bestselling novels have shown that he is an astute observer of the crises of adolescence, sexual identity, self-discovery, family love and what it means to be an American in our times. The stories in *Fresh Complaint* continue that tradition. Ranging from the reproductive antics of "Baster" to the wry, moving account of a young traveller's search for enlightenment in "Air Mail" (selected by Annie Proulx for *The Best American Short Stories* 1997), this collection presents characters in the midst of personal and national crises. We meet a failed poet who, envious of other people's wealth during the real-estate bubble, becomes an embezzler; a clavichordist whose dreams of art collapse under the obligations of marriage and fatherhood; and, in "Bronze," a sexually confused college freshman whose encounter with a stranger on a train leads to a revelation about his past and his future. Narratively compelling, beautifully written and packed with a density of ideas that belie their fluid grace, *Fresh Complaint* proves Eugenides to be a master of the short form as well as the long. Showcasing stories from as far back as the 1980s and as recently as 2017, *Fresh Complaint* is the career-spanning collection from the Pulitzer Prize-winning author.

Weaving together personal stories, history, and analysis, *Same Family, Different Colors* explores the myriad ways skin-color politics affect family dynamics in the United States. Colorism and color bias—the preference for or presumed superiority of people based on the color of their skin—is a pervasive and damaging but rarely openly discussed phenomenon. In this unprecedented book, Lori L. Tharps explores the issue in African American, Latino, Asian American, and mixed-race families and communities by weaving together personal stories, history, and analysis. The result is a compelling portrait of the myriad ways skin-color politics affect family dynamics in the United States. Tharps, the mother of three mixed-race children with three distinct skin colors, uses her own family as a starting point to investigate how skin-color difference is dealt with. Her journey takes her across the country and into the lives of dozens of diverse individuals, all of whom have grappled with skin-color politics and speak candidly about experiences that sometimes scarred them. From a Latina woman who was told she couldn't be in her best friend's wedding photos because her dark skin would "spoil" the pictures, to a light-skinned African American man who spent his entire childhood "trying to be Black," Tharps illuminates the complex and multifaceted ways that colorism affects our self-esteem and shapes our lives and relationships. Along with intimate and revealing stories, Tharps adds a historical overview and a contemporary cultural critique to contextualize how various communities and individuals navigate skin-color politics. Groundbreaking and urgent, *Same Family, Different Colors* is a solution-seeking journey to the heart of identity politics, so that this more subtle "cousin to racism," in the author's words, will be exposed and confronted.

"This book examines popular representations of biracial women of black and white descent in the United States, focusing on novels, television, music, and film. Although the emphasis is on the 1990s, the historical arc of the study begins in the 1930s. Caroline A. Streeter explores the encounter between what she sees as two dominant narratives that frame the perception of mixed race in America. The first is based on the long-standing historical experience of white supremacy and black subjugation. The second is more recent and involves the post-Civil Rights expansion of interracial marriage and mixed-race identities. Streeter analyzes the collision of these two narratives, the cultural anxieties they have triggered, and the role of black/white women in the simultaneous creation and undoing of racial categories--a charged, ambiguous cycle in American culture. Streeter's subjects include concert pianist Philippa Schuyler, Dorothy West's novel *The Wedding* (in print and on screen), Danzy Senna's novels *Caucasia* and *Symptomatic*, and celebrity performing artists Mariah Carey, Alicia Keys, and Halle Berry. She opens with a chapter that examines the layered media response to Essie Mae Washington-Williams, Senator Strom Thurmond's biracial daughter. Throughout the book, Streeter engages the work of feminist critics and others who have written on interracial sexuality and marriage, biracial identity, the multiracial movement, and mixed race in cultural studies."--Publisher's website.

In *Shades of Gray* Molly Littlewood McKibbin offers a social and literary history of multiracialism in the twentieth-century United States. She examines the African American and white racial binary in contemporary multiracial literature to reveal the tensions and struggles of multiracialism in American life through individual consciousness, social perceptions, societal expectations, and subjective struggles with multiracial identity. McKibbin weaves a rich sociohistorical tapestry around the critically acclaimed works of Danzy Senna, *Caucasia* (1998); Rebecca Walker, *Black White and Jewish: Autobiography of a Shifting Self* (2001); Emily Raboteau, *The Professor's Daughter* (2005); Rachel M. Harper, *Brass Ankle Blues* (2006); and Heidi Durrow, *The Girl Who Fell from the Sky* (2010). Taking into account the social history of racial classification and the literary history of depicting mixed race, she argues that these writers are producing new representations of multiracial identity. *Shades of Gray* examines the current opportunity to define racial identity after the civil rights, black power, and multiracial movements of the late twentieth century changed the sociopolitical climate of the United States and helped revolutionize the racial consciousness of the nation. McKibbin makes the case that twenty-first-century literature is able to represent multiracial identities for the first time in ways that do not adhere to the dichotomous conceptions of race that have, until now, determined how racial identities could be expressed in the United States.

In this NPR Best Book of the Year, a mixed-race punk rock musician must face the real dangers of being Black in America in this "wise meditation on race, authenticity, and belonging" (Nylon). Chris L. Terry's *Black Card* is an uncompromising examination of American identity. In an effort to be "Black enough," a mixed-race punk rock musician indulges his own stereotypical views of African American life by doing what his white bandmates call "Black stuff." After remaining silent during a racist incident, the unnamed narrator has his Black Card revoked by Lucius, his guide through Richmond, Virginia, where Confederate flags and memorials are a part of everyday life. Determined to win back his Black Card, the narrator sings rap songs at an all-white country music karaoke night, absorbs black pop culture, and attempts to date his Black coworker Mona, who is attacked one night. The narrator becomes the prime suspect, earning the attention of John Donahue, a local police officer with a grudge dating back to high school. Forced to face his past, his relationships with his black father and white mother, and the real consequences and dangers of being Black in America, the narrator must choose who he is before the world decides for him.

Caucasia A Novel Penguin

Transgender author Agnes Borinsky deftly explores gender identity and queer romance in this heart-wrenching debut novel. Alex feels like he is in the wrong body. His skin feels strange against his bones. And then comes Tracy, who thinks he's adorably awkward, who wants to kiss him, who makes him feel like a Real Boy. But it is not quite enough. Something is missing. As Alex grapples with his identity, he finds himself trying on dresses and swiping on lipstick in the quiet of his bedroom. He meets Andre, a gay boy who is beautiful and unafraid to be who he is. Slowly, Alex begins to realize: maybe his name isn't Alex at all. Maybe it's Sasha Masha.

When Danzy Senna's parents got married in 1968, they seemed poised to defy history. They were two brilliant young American writers from wildly divergent backgrounds—a white woman with a blue-blood Bostonian lineage and a black man, the son of a struggling single mother and an unknown father. They married in a year that seemed to separate the past from the present; together, these two would snub the histories that divided them and embrace a radical future. When their marriage disintegrated eight years later, it was, as one friend put it, "the ugliest divorce in Boston's history"—a

violent, traumatic war that felt all the more heartrending given the hopeful symbolism of their union. Decades later, Senna looks back not only at her parents' divorce but beyond it, to the opposing American histories that her parents had tried so hard to overcome. On her mother's side of the family she finds—in carefully preserved documents—the chronicle of a white America both illustrious and shameful. On her father's she discovers, through fragments and shreds of evidence, a no less remarkable history. As she digs deeper into this unwritten half of the story, she reconstructs a long buried family mystery that illuminates her own childhood. In the process, she begins to understand her difficult father, the power and failure of her parents' union, and, finally, the forces of history. *Where Did You Sleep Last Night?* is at once a potent statement of personal identity, a challenging look at the murky waters of American ancestry, and an exploration of narratives—the narratives we create and those we forget. Senna has given us an unforgettable testimony to the paradoxes—the pain and the pride—embedded in history, family, and race.

When Daniel's mother dies, he is brought under the protection of the AMO: the Alliance of Magicians and Outlaws. It is an introduction to a world of revenge, revolution and mind-bending chemicals, where anarchists, alchemists and high-stake gamblers co-exist. It is a place in which magic and murder are the norm. So begins an extraordinary quest for knowledge and understanding in this unforgettable outlaw classic.

Anna's life is miserable and rather than stay and face the mess, she steals a credit card and flies out of town to LA to crash with her sister. But soon Anna realises that Hollywood isn't the escape she needs. She is trapped in a town of lost souls and wannabes, with no friends, no cash, and no return ticket. When she's offered a job researching the murderous Manson girls for a dubious film she reluctantly accepts but soon things turn from strange, to dark, to dangerous ...

"As the twentieth century draws to a close, Maria is at the start of a life she never thought possible. She and Khalil, her college sweetheart, are planning their wedding. They are the perfect couple, 'King and Queen of the Racially Nebulous Prom.' Their skin is the same shade of beige. They live together in a black bohemian enclave in Brooklyn, where Khalil is riding the wave of the first dot-com boom and Maria is plugging away at her dissertation on the Jonestown massacre ... Everything Maria knows she should want lies before her--yet she can't stop daydreaming about another man, a poet she barely knows"--Back cover.

In her final novel, "a beautiful and devastating examination of family, society and race" (The New York Times), Dorothy West offers an intimate glimpse into the Oval, a proud, insular community made up of the best and brightest of the East Coast's Black bourgeoisie on Martha's Vineyard in the 1950s. Within this inner circle of "blue-vein society," we witness the prominent Coles family gather for the wedding of the loveliest daughter, Shelby, who could have chosen from "a whole area of eligible men of the right colors and the right professions." Instead, she has fallen in love with and is about to be married to Meade Wyler, a white jazz musician from New York. A shock wave breaks over the Oval as its longtime members grapple with the changing face of its community. With elegant, luminous prose, Dorothy West crowns her literary career by illustrating one family's struggle to break the shackles of race and class.

Look out for Danzy Senna's latest book, *New People*, on sale in August! Birdie and Cole are the daughters of a black father and a white mother, intellectuals and activists in the Civil Rights Movement in 1970s Boston. The sisters are so close that they speak their own language, yet Birdie, with her light skin and straight hair, is often mistaken for white, while Cole is dark enough to fit in with the other kids at school. Despite their differences, Cole is Birdie's confidant, her protector, the mirror by which she understands herself. Then their parents' marriage collapses. One night Birdie watches her father and his new girlfriend drive away with Cole. Soon Birdie and her mother are on the road as well, drifting across the country in search of a new home. But for Birdie, home will always be Cole. Haunted by the loss of her sister, she sets out a desperate search for the family that left her behind. The extraordinary national bestseller that launched Danzy Senna's literary career, *Caucasia* is a modern classic, at once a powerful coming of age story and a groundbreaking work on identity and race in America.

As we approach the twenty-first century, biracialism and biculturalism are becoming increasingly common. Skin color and place of birth are no longer reliable signifiers of one's identity or origin. Simple questions like What are you? and Where are you from? aren't answered--they are discussed. How do you measure someone's race or culture? Half this, quarter that, born here, raised there. What name do you give that? These eighteen essays, joined by a shared sense of duality, address both the difficulties of not fitting into and the benefits of being part of two worlds. Danzy Senna parodies the media's fascination with biracials in a futuristic piece about the mulatto millennium. Garrett Hongo writes about watching his mixed-race children play in a sea of blond hair and white faces, realizing that suburban Oregon might swallow up their unique racial identity. Francisco Goldman shares his frustration with having constantly to explain himself in terms of his Latino and Jewish roots. Malcolm Gladwell understands that being biracial frees him from racial discrimination but also holds him hostage to questions of racial difference. For Indira Ganesan, India and its memory are evoked by the aromas of foods. Through the lens of personal experience, these essays offer a broader spectrum of meaning for race and culture. And in the process, they map a new ethnic terrain that transcends racial and cultural division.

"An important study in American literature."--Novel

Named a BEST BOOK OF THE YEAR BY THE NEW YORK TIMES BOOK REVIEW, VOGUE, TIME MAGAZINE, NPR and THE ROOT Named A 2017 BEST SUMMER READ BY Vogue • Elle • Harper's Bazaar • Glamour • BuzzFeed • In Style • Men's Journal • Bustle • Ms. Magazine • Pop Sugar • Newsday • The Millions • Time Out • Bitch • CNN's The Lead • The Fader "[A] cutting take on race and class...part dark comedy, part surreal morality tale. Disturbing and delicious." -People "You'll gulp Senna's novel in a single sitting—but then mull over it for days." –Entertainment Weekly "Everyone should read it." –Vogue From the bestselling author of *Caucasia*, a subversive and engrossing novel of race, class and manners in contemporary America. As the twentieth century draws to a close, Maria is at the start of a life she never thought possible. She and Khalil, her college sweetheart, are planning their wedding. They are the perfect couple,

"King and Queen of the Racially Nebulous Prom." Their skin is the same shade of beige. They live together in a black bohemian enclave in Brooklyn, where Khalil is riding the wave of the first dot-com boom and Maria is plugging away at her dissertation, on the Jonestown massacre. They've even landed a starring role in a documentary about "new people" like them, who are blurring the old boundaries as a brave new era dawns. Everything Maria knows she should want lies before her--yet she can't stop daydreaming about another man, a poet she barely knows. As fantasy escalates to fixation, it dredges up secrets from the past and threatens to unravel not only Maria's perfect new life but her very persona. Heartbreaking and darkly comic, *New People* is a bold and unfettered page-turner that challenges our every assumption about how we define one another, and ourselves.

Analyzing representations of multiracial figures in popular culture, Ralina L. Joseph identifies two widespread stereotypes of mixed-race African Americans: those of "the new millennium mulattas" and "the exceptional multiracials."

With minimalist literary horror, Brian Evenson's stories work a nightmare axis of doubt, paranoia, and every day life."

"Compton pushes us to look beneath the surface—past those comforting tales of nationhood and racial solidarity—to the more nebulous and ever-shifting truth. This is a brilliant and original work that should be mandatory reading for any student of race and history."—Danzy Senna, author of *Caucasia After Canaan*, the first nonfiction book by acclaimed African Canadian poet Wayde Compton, repositions the North American discussion of race in the wake of the tumultuous twentieth century. Written from the perspective of someone who was born and lives outside of African American culture, it riffs on the concept of Canada as a promised land (or "Canaan") encoded in African American myth and song since the days of slavery. These varied essays, steeped in a kind of history rarely written about, explore the language of racial misrecognition (also known as "passing"), the failure of urban renewal, humor as a counterweight to "official" multiculturalism, the poetics of hip hop turntablism, and the impact of the Obama phenomenon on the way we speak about race itself. Compton marks the passing of old modes of antiracism and multiculturalism, and points toward what may or may not be a "post-racial" future, but will without doubt be a brave new world of cultural perception. *After Canaan* is a brilliant and thoughtful consideration of African (North) American culture as it attempts to redefine itself in the Obama era.

A pioneering, dazzling satire about a biracial black girl from Philadelphia searching for her Jewish father in New York City. Oreo is raised by her maternal grandparents in Philadelphia. Her black mother tours with a theatrical troupe, and her Jewish deadbeat dad disappeared when she was an infant, leaving behind a mysterious note that triggers her quest to find him. What ensues is a playful, modernized parody of the classical odyssey of Theseus with a feminist twist, immersed in seventies pop culture, and mixing standard English, black vernacular, and Yiddish with wisecracking aplomb. Oreo, our young hero, navigates the labyrinth of sound studios and brothels and subway tunnels in Manhattan, seeking to claim her birthright while unwittingly experiencing and triggering a mythic journey of self-discovery like no other.

A narrative report by a woman who grew up near the Rocky Flats nuclear weapon facility describes the dark secrets that dominated her childhood, the strange cancers that afflicted her neighbors, her brief employment at Rocky Flats and the efforts of residents to achieve legal justice. 30,000 first printing.

A national bestseller—adapted into a movie starring Natalie Portman and Susan Sarandon—*Anywhere But Here* is the heart-rending tale of a mother and daughter. A moving, often comic portrait of wise child Ann August and her mother, Adele, a larger-than-life American dreamer, the novel follows the two women as they travel through the landscape of their often conflicting ambitions. A brilliant exploration of the perennial urge to keep moving, even at the risk of profound disorientation, *Anywhere But Here* is a story about the things we do for love, and a powerful study of familial bonds.

The Souls of Mixed Folk examines representations of mixed race in literature and the arts that redefine new millennial aesthetics and politics. Focusing on black-white mixes, Elam analyzes expressive works—novels, drama, graphic narrative, late-night television, art installations—as artistic rejoinders to the perception that post-Civil Rights politics are bereft and post-Black art is apolitical. Reorienting attention to the cultural invention of mixed race from the social sciences to the humanities, Elam considers the creative work of Lezley Saar, Aaron McGruder, Nate Creekmore, Danzy Senna, Colson Whitehead, Emily Raboteau, Carl Hancock Rux, and Dave Chappelle. All these writers and artists address mixed race as both an aesthetic challenge and a social concern, and together, they gesture toward a poetics of social justice for the "mulatto millennium." *The Souls of Mixed Folk* seeks a middle way between competing hagiographic and apocalyptic impulses in mixed race scholarship, between those who proselytize mixed race as the great hallelujah to the "race problem" and those who can only hear the alarmist bells of civil rights destruction. Both approaches can obscure some of the more critically astute engagements with new millennial iterations of mixed race by the multi-generic cohort of contemporary writers, artists, and performers discussed in this book. *The Souls of Mixed Folk* offers case studies of their creative work in an effort to expand the contemporary idiom about mixed race in the so-called post-race moment, asking how might new millennial expressive forms suggest an aesthetics of mixed race? And how might such an aesthetics productively reimagine the relations between race, art, and social equity in the twenty-first century?

INSTANT NEW YORK TIMES BESTSELLER "Electrifying." — O: The Oprah Magazine Named a Best Book of 2020 by The New York Times, The Washington Post, NPR, USA TODAY, Vanity Fair, Elle, Harper's Bazaar, Marie Claire, Shondaland, Teen Vogue, Vulture, Lit Hub, Bustle, Electric Literature, and BookPage What does it mean for a family to lose a child they never really knew?

One afternoon, in a town in southeastern Nigeria, a mother opens her front door to discover her son's body, wrapped in colorful fabric, at her feet. What follows is the tumultuous, heart-wrenching story of one family's struggle to understand a child whose spirit is both gentle and mysterious. Raised by a distant father and an understanding but overprotective mother, Vivek suffers disorienting blackouts, moments of disconnection between self and surroundings. As adolescence gives way to adulthood, Vivek finds solace in friendships with the warm, boisterous daughters of the Nigerwives, foreign-born women married to Nigerian men. But Vivek's closest bond is with Osita, the worldly, high-spirited cousin whose teasing confidence masks a guarded private life. As their relationship deepens—and Osita struggles to understand Vivek's escalating crisis—the mystery gives way to a heart-stopping act of violence in a moment of exhilarating freedom. Propulsively readable, teeming with unforgettable characters, *The Death of*

Vivek Oji is a novel of family and friendship that challenges expectations—a dramatic story of loss and transcendence that will move every reader.

Ursula K. Le Guin discusses her fiction, nonfiction, and poetry—both her process and her philosophy—with all the wisdom, profundity, and rigor we expect from one of the great writers of the last century. When the *New York Times* referred to Ursula K. Le Guin as America's greatest writer of science fiction, they just might have undersold her legacy. It's hard to look at her vast body of work—novels and stories across multiple genres, poems, translations, essays, speeches, and criticism—and see anything but one of our greatest writers, period. In a series of interviews with David Naimon (*Between the Covers*), Le Guin discusses craft, aesthetics, and philosophy in her fiction, poetry, and nonfiction respectively. The discussions provide ample advice and guidance for writers of every level, but also give Le Guin a chance to sound off on some of her favorite subjects: the genre wars, the patriarchy, the natural world, and what, in her opinion, makes for great writing. With excerpts from her own books and those that she looked to for inspiration, this volume is a treat for Le Guin's longtime readers, a perfect introduction for those first approaching her writing, and a tribute to her incredible life and work.

Copies 1 and 2 in circulation.

A NEW YORK TIMES NOTABLE BOOK • “[Mat Johnson’s] unrelenting examination of blackness, whiteness and everything in between is handled with ruthless candor and riotous humor.”—*Los Angeles Times* “Razor-sharp . . . *Loving Day* is that rare mélange: cerebral comedy with pathos.”—*The New York Times Book Review* NAMED ONE OF THE BEST BOOKS OF THE YEAR BY *The New York Times* • *San Francisco Chronicle* • *NPR* • *Men’s Journal* • *The Miami Herald* • *The Denver Post* • *Slate* • *The Kansas City Star* • *San Antonio Express-News* • *Time Out New York* Warren Duffy has returned to America for all the worst reasons: His marriage to a beautiful Welsh woman has come apart; his comics shop in Cardiff has failed; and his Irish American father has died, bequeathing to Warren his last possession, a roofless, half-renovated mansion in the heart of black Philadelphia. On his first night in his new home, Warren spies two figures outside in the grass. When he screws up the nerve to confront them, they disappear. The next day he encounters ghosts of a different kind: In the face of a teenage girl he meets at a comics convention he sees the mingled features of his white father and his black mother, both now dead. The girl, Tal, is his daughter, and she’s been raised to think she’s white. Spinning from these revelations, Warren sets off to remake his life with a reluctant daughter he’s never known, in a haunted house with a history he knows too well. In their search for a new life, he and Tal struggle with ghosts, fall in with a utopian mixed-race cult, and ignite a riot on *Loving Day*, the unsung holiday for interracial lovers. A frequently hilarious, surprisingly moving story about blacks and whites, fathers and daughters, the living and the dead, *Loving Day* celebrates the wonders of opposites bound in love. Praise for *Loving Day* “Incisive . . . razor-sharp . . . that rare mélange: cerebral comedy with pathos. The vitality of our narrator deserves much of the credit for that. He has the neurotic bawdiness of Philip Roth’s Alexander Portnoy; the keen, caustic eye of Bob Jones in Chester Himes’s *If He Hollers Let Him Go*; the existential insight of Ellison’s *Invisible Man*.”—*The New York Times Book Review* “Exceptional . . . To say that *Loving Day* is a book about race is like saying *Moby-Dick* is a book about whales. . . . [Mat Johnson’s] unrelenting examination of blackness, whiteness and everything in between is handled with ruthless candor and riotous humor. . . . Even when the novel’s family strife and racial politics are at peak intensity, Johnson’s comic timing is impeccable.”—*Los Angeles Times* “Johnson, at his best, is a powerful comic observer [and] a gifted writer, always worth reading on the topics of race and privilege.”—Dwight Garner, *The New York Times*

From the bestselling author of *Caucasia* and *New People*, riveting, unexpected stories about identity under the influence of appearances, attachments, and longing. Each of these eight remarkable stories by Danzy Senna tightrope-walks tantalizingly, sometimes frighteningly, between defined states: life with and without mates and children, the familiar if constraining reference points provided by race, class, and gender. Tensions arise between a biracial couple when their son is admitted to the private school where they’d applied on a lark. A new mother hosts an old friend, still single, and discovers how each of them pities-and envies- the other. A young woman responds to an adoptee in search of her birth mother, knowing it is not she.

A *New York Times* Notable Book • One of the ten top novels of the year —*Time* and *NPR* NAMED A BEST BOOK ON MORE THAN TWENTY END-OF-THE-YEAR LISTS, INCLUDING *The New Yorker* • *The Atlantic* • *The Economist* • *Newsweek/The Daily Beast* • *The New Republic* • *New York Daily News* • *Los Angeles Times* • *The Boston Globe* • *The Seattle Times* • *Minneapolis Star Tribune* • *GQ* • *Salon* • *Slate* • *New York magazine* • *The Week* • *The Kansas City Star* • *Kirkus Reviews* A haunting novel about identity, dislocation, and history, Teju Cole’s *Open City* is a profound work by an important new author who has much to say about our country and our world. Along the streets of Manhattan, a young Nigerian doctor named Julius wanders, reflecting on his relationships, his recent breakup with his girlfriend, his present, his past. He encounters people from different cultures and classes who will provide insight on his journey—which takes him to Brussels, to the Nigeria of his youth, and into the most unrecognizable facets of his own soul. “[A] prismatic debut . . . beautiful, subtle, [and] original.”—*The New Yorker* “A psychological hand grenade.”—*The Atlantic* “Magnificent . . . a remarkably resonant feat of prose.”—*The Seattle Times* “A precise and poetic meditation on love, race, identity, friendship, memory, [and] dislocation.”—*The Economist*

Growing up amidst the power politics of 1970s America, Birdie and her older sister Cole are so close they speak their own language. Daughters of a white activist mother and a black academic father, Birdie appears white, Cole black, their relationship a refuge from the rest of their lives. Yet when their parents separate, Birdie and Cole are thrown worlds apart. But Birdie’s desperate need to reclaim her family forces her back on to the road, where her search for her sister becomes, inevitably, a search for her self. ‘Twists serious issues - race, politics, identity, social and familial responsibility - around the structure of a compelling storyline ...an intelligent, questioning book that sparks with ideas’ INDEPENDENT ON SUNDAY

Look out for Danzy Senna’s latest book, *New People*, on sale now A young woman moves to New York City for what promises to be a dream job. Displaced, she feels unsure of her fit in the world. Then comes a look of recognition, a gesture of friendship from an older woman named Greta who shares the same difficult-to-place color of skin. On common ground, a tenuous alliance grows between two women in racial limbo. So too, does the older woman’s unnerving obsession, leading to a collision of two lives spiraling out of control. A beautifully written novel, at once suspenseful, erotic, and tantalizingly clever, *Symptomatic* is a groundbreaking contribution to the literature of racial identity.

A satirical approach to debunking the myths of white supremacy and racial purity, this 1931 novel recounts the consequences of a mysterious scientific process that transforms black people into whites.

While under the care of Alice Goodwin, a neighbor’s child drowns in the Goodwins’ pond, a devastating accident that has profound repercussions for the entire Goodwin family, in a story set in a small Midwestern farm town

In this book Maria Root uses her multiracial experience to challenge current theoretical and political conceptualizations of race, and redefine the way race and social relations are defined.

Nella Larsen (1891-1964) occupies a central place in African-American and Modernist literature, and her status as a Harlem Renaissance

woman writer is rivaled only by Zora Neale Hurston's. This Norton Critical Edition of Larsen's electrifying 1929 novel is accompanied by Carla Kaplan's insightfully detailed introduction, explanatory annotations, and a Note on the Text "Backgrounds and Contexts" connects *Passing* to the historical events of the day, most notably the sensational Rhinelander/Jones case of 1925. Fourteen contemporary reviews are reprinted, including those by Alice Dunbar-Nelson, W. B. Seabrook, Mary Griffin, and W. E. B. Du Bois. Little-known documents, including those by Juanita Ellsworth and Caleb Johnson, reveal America's fascination with-and fear of-the cultural phenomenon of passing. Also included are Larsen's statements on the novel and on passing, as well as a generous selection of her letters. The theme of "The Tragic Mulatto(a)" in American literature is explored through related writings by Lydia Maria Child, William Wells Brown, Kate Chopin, Mark Twain, Countee Cullen, and Langston Hughes, among others. Finally, Joseph Seamon Cotter, Jr., Jessie Redmon Fauset, Countee Cullen, W. E. B. Du Bois, Allen Semi [Nella Larsen], George S. Schuyler, Carl Van Vechten, and Langston Hughes voice their impressions of passing from the perspective of the Harlem Renaissance. "Criticism" provides sixteen diverse interpretations of *Passing* by, among others, Deborah E. McDowell, Judith Butler, Cheryl A. Wall, Thadious M. Davis, George Hutchinson, Mary Helen Washington, Ann duCille, Gayle Wald, Claudia Tate, and Jennifer DeVere Brody. A Chronology and Selected Bibliography are also included. Book jacket.

[Copyright: 36c73d4fa01ec968729d8531c25972c6](#)